



● VOTIVE STATUETTE FROM SELINUNTE
END 6TH CENTURY B.C.

THE NEW EXHIBITION ITINERARY

The new arrangement of the various collections is based on the idea of restoring the homogeneity of the different components that contributed to the formation of the Museum of Palermo: collections, excavation contexts, etc. The idea is to go beyond the typological approach (ceramics, sculpture, bronzes etc.) that was prevalent in the post-war period when arranging a collection, in order to give the visitor the opportunity to understand the formation process of the Museum itself.



ASSESSORATO BENI CULTURALI
E DELL'IDENTITÀ SICILIANA
Dipartimento dei Beni Culturali
e dell'Identità Siciliana



Museo Archeologico Regionale Antonino Salinas
Piazza Olivella Palermo | T +39 091 611 68 07 | Email museo.arche.pa@regione.sicilia.it, urpmuseopa@regione.sicilia.it

PHOTO: COVER: FOUNDAZIONE CAROLLO (DESIGN: MARCELLO COSTA); DAZASADOTTI / F&C; GOFFEGGIORINI.COM



#LESTORIEDITUTTINOI

ENG

PH. VITTORIO FAZIO

THE MUSEUM OF PALERMO. ORIGIN AND FORMATION

The Museum of the University of Palermo originated from the context of seventeenth-century antiquities collections. It was established in 1814 at the Casa dei Padri Teatini di San Giuseppe thanks to the donations of some aristocrats from Palermo: for instance, Giuseppe Emanuele Ventimiglia Prince of Belmonte, as well as Carlo Cottone Prince of Castelnuovo, who donated their collections of paintings, drawings and prints to the Museum.

1814

Moreover, in the years of its development, the Museum received several artefacts found during archaeological explorations of various sites on the island such as **Tindari** and **Selinunte**, and its collection was also enriched by important acquisitions, such as the collection of the British Consul **Robert Fagan** and **Gandolfo's Numismatic Collection** from Termini Imerese. Furthermore, a significant number of archaeological finds and artefacts of great artistic value were acquired by the Museum through various donations of items from Campania (**Pompei** and **Torre del Greco**) made by the Bourbon kings Francis I and Ferdinand II. In 1827, further to the creation of the Sicilian Commission of Antiquities and Fine Arts under the direction of Domenico Lo Faso di Pietrasanta Duke of Serradifalco, excavations were carried out at various Sicilian sites, thus the Museum's collection was enlarged with the materials found in **Selinunte**, **Solunto** and **Agrigento** in those years.



CARTHAGINIAN COIN
GANDOLFO COIN COLLECTION
310-290 B.C.



UNGUENTARIUM FROM SELINUNTE
MID-6TH CENTURY B.C. CIRCA



MEDUSA HEAD
METOPE FROM SELINUNTE, TEMPLE C
MID-6TH CENTURY B.C.

1860

In 1860, the Museum was separated from the University and became known as National Museum, under the direct supervision of the Commission and entrusted to the direction Giovanni D'Ondes Reggio. In the same years, the Institute's collection was further enriched through the acquisition of the **collection** of Baron Antonio **Astuto** from Noto, the transfer of the items belonging to the **Salnitriano Museum** of the Jesuits, and the **donation** of over 4000 volumes plus a collection of gems and coins by **Girolamo Valenza**.



WATER-POURING SATYR
ROMAN COPY
FROM TORRE DEL GRECO
(NAPLES)



ETRUSCAN CINERARY STATUE
(SO-CALLED PLUTO)
550-530 B.C.

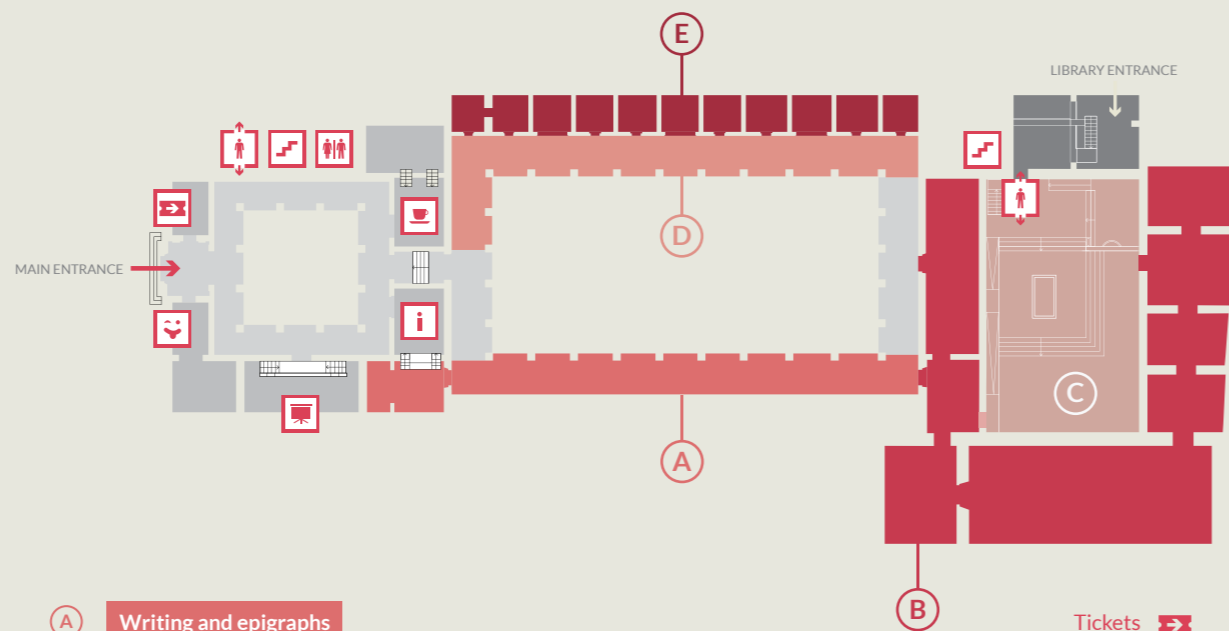
1865

In 1865, thanks to the mediation of Michele Amari, the **Etruscan collection** of Count Pietro Bonci **Casuccini** from Chiusi (Siena) was purchased and given to the Museum of Palermo.

1866

Further to the 1866 law on the abolition and confiscation of clergy's property, the conventual house of the Oratorian Fathers at Olivella was designed to host the National Museum. From that moment on, some important artefacts became part of the Museum's collection, such as the **Palermo Stone** and the Phoenician sarcophagi of Cannita as well as various other collections, among which that of the Benedictine **Museum of San Martino** delle Scale.

GROUND FLOOR



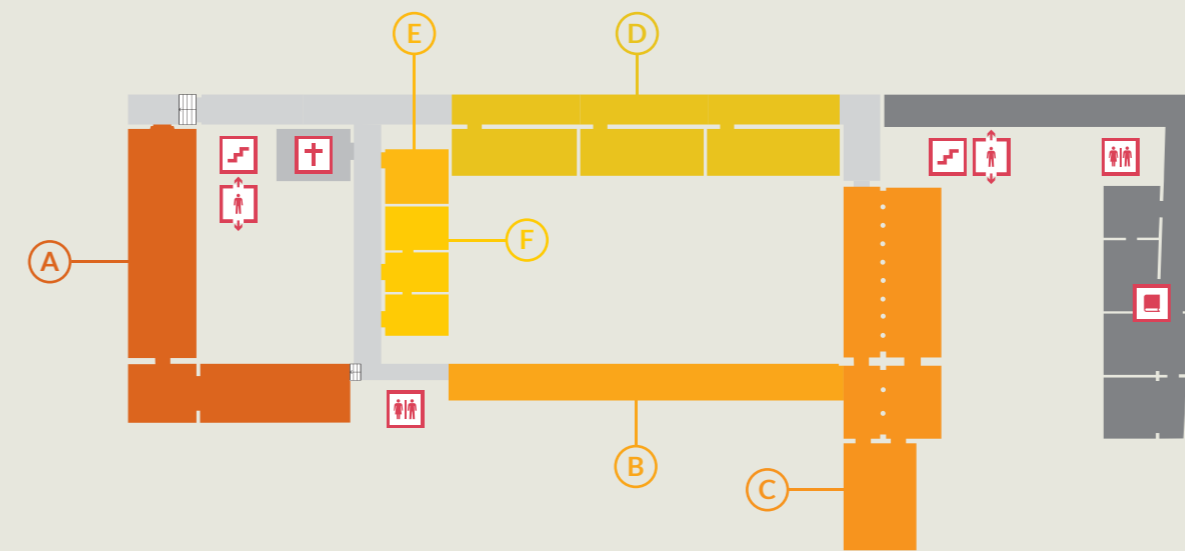
- A Writing and epigraphs
- B Selinunte
- C Greek colonies in western Sicily
- D Excavations of Antiquities and Fine Arts Commission
- E 19th century collections and acquisitions

- Tickets
- Bookshop
- Didactic room
- Café
- Info

The artefacts and items exhibited at the Main Cloister (Chiostro Maggiore) and in the cells that run along its northern portico were acquired between the end of the 18th and the beginning of the 19th century, or came from excavations carried out by the Commission of Antiquities and Fine Arts in the areas of **Tindari**, **Termini Imerese**, **Halaesa**, **Taormina**, **Centuripe**, **Randazzo**, **Agrigento**. The exhibition hall located on the western short side of the Cloister hosts several texts, inscribed on various materials, with the aim of illustrating different writing systems. The eastern wing of the building is entirely dedicated to **Selinunte**. All around

the big exhibition hall that has been hosting, for more than one and a half centuries, the famous **metopes from the Temples of Selinunte**, the new itinerary unfolds, arranged thematically under the following categories: worship practices, the sacred architecture and its developments, sculpture, necropoleis, life in the city after the 409 BC destruction. Finally, the **third courtyard**, which was recovered thanks to the recent refurbishment works, hosts the **set of lion head gutters from Himera** and the big gorgoneion that used to decorate the pediment of Temple C in Selinunte.

FIRST FLOOR



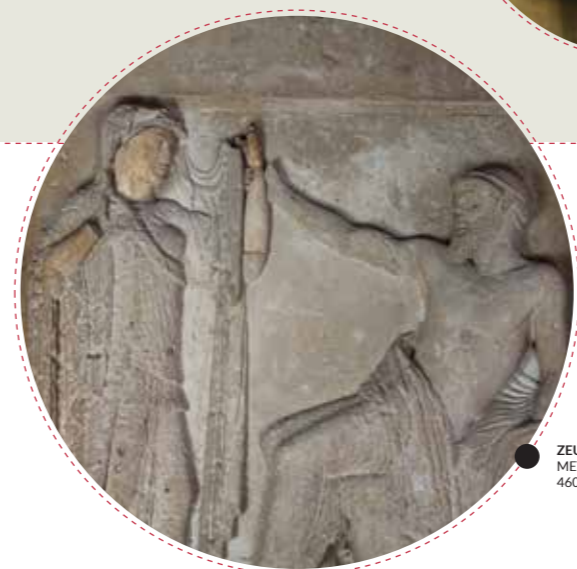
- A Casuccini etruscan collection
- B Numismatic collections
- C Royal donations
- D Astuto collection, San Martino Museum, Salnitriano Museum
- E Jewelry
- F Gela

- Library
- Chapel

The exhibition halls of the first floor host the different collections that originally contributed to the formation of the Museum, arranged according to their initial composition, which was often varied and heterogeneous. Thus, the itinerary unfolds through the collections of **Salnitriano Museum**, **San Martino Museum**, the **Astuto Collection** and the **Casuccini Collection**. The hypostyle hall, created in the 19th century in order to adapt the narrow spaces of the convent to their new functions, will host the materials and artefacts belonging to the donations of the

Bourbons, rearranged according to their original composition (the **House of Sallustio in Pompei** and the **villa of Torre del Greco**), together with the well-known bronze Ram given to the Museum of Palermo by Vittorio Emanuele di Savoia. A whole section is entirely dedicated to goldsmith's crafts and to the rich numismatic Collection.

LION'S HEAD WATER SPOUT
FROM HIMERA, TEMPLE OF VICTORY
AFTER 480 B.C.

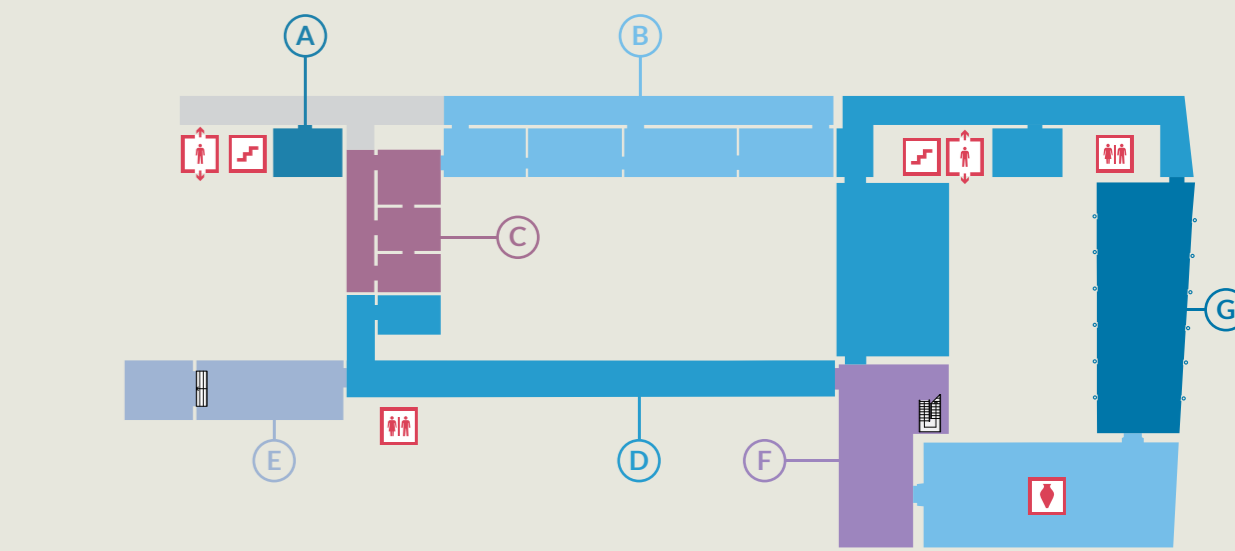


ZEUS AND ERA
METOPE FROM SELINUNTE, TEMPLE E
460-450 B.C.

1873-1933

Under the direction of **Antonino Salinas** (1873-1914) the Museum was further enriched thanks to the archaeological explorations carried out on the island as well as through the acquisition of materials that were saved from dispersion. In the 30s of the 20th century, the lion head gutters from the Victory Temple at Himera became part of the Museum's collection.

SECOND FLOOR



- A Antonino Salinas hall
- B Prehistory of Sicily
- C Protohistory and indigenous people
- D The Phoenicians; Palermo from the Punic to the Renaissance city
- E Solunto
- F Lilibeo
- G Underwater section

- Temporary exhibitions

These exhibition halls are entirely dedicated to a rich set of archaeological materials that come from excavations carried out in various settlements and cities in western-central Sicily. They describe in a satisfactory, meaningful manner **the whole history of the island**, from the more ancient Prehistoric and Protostoric periods to the Phoenician colonisation, from the Roman and Byzantine periods to the Middle Ages. Finally, the portico (which has recently been closed with a modern glass wall) hosts the **underwater section** that comprises a selection of anchors and transport amphorae.

An exhibition hall is dedicated to **Antonino Salinas**, director of the Museum for more than forty years, who gave impetus to the Museum's development and left a distinguishing mark on it.

1950

Finally, the archaeological exploration that took place, in the second half of the 20th century, throughout western-central Sicily yielded to the Museum a considerable number of materials and archaeological finds that are instrumental in outlining Sicily's chronological and cultural development from Prehistory to the Middle Ages.



STATUE OF A RAM
FROM SYRACUSE, CASTELLO MANIACE
HELLENISTIC-ROMAN PERIOD